

# MOZART

Urtext  
der Neuen  
Mozart-Ausgabe

Urtext of the  
New Mozart  
Edition

## Litaniae Lauretanae B.M.V.

KV 195 (186<sup>d</sup>)

Partitur / Full Score



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Bärenreiter

BA 4891

Carus 40.056/01





# Litaniae Lauretanae B. M. V.

für Soli, gemischten Chor, Orchester und Orgel

KV 195 (186<sup>d</sup>)\*)

Datiert Salzburg, 1774

## KYRIE

Editoren: Hellmut Federhofer und  
Renate Federhofer-Königs

1. Allegro

*Oboe I, II*

*Corno I, II in Re/D*

*Trombone alto \*)*

*Trombone tenore \*)*

*Trombone basso \*)*

*Violino I*

*Violino II*

*Viola*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Bassi\*\*) ed Organo*

*p*

*tr*

*Solo*

*Ky - ri -*

*Solo*

*Ky - - ri - e e -*

*Solo*

*Ky - ri - e, Ky -*

*Solo*

*Ky - ri - e e -*

*Solo†)*

*p*

*tasto solo*

6 6 7  
5

\*) Zur Mitwirkung der Posaunen vgl. Vorwort – For the use of the Trombones, see Preface.

\*\*) Zur Besetzung vgl. Vorwort. – For the instruments, see Preface.

†) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort. – For the meaning of Tutti and Solo in the Bassi ed Organo stave, see Preface.

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Tutti'. The score is written for piano and voices. The piano part begins with a series of chords in the right hand and a melodic line in the left hand, both marked with a forte (f) dynamic. The vocal parts enter with a melodic line, also marked with a forte (f) dynamic. The lyrics are in Latin: 'e lei - son. Chri-ste e lei - son. lei - son. Chri-ste e lei - son. ri-e e lei - son. Chri-ste e lei - son. lei - son. Chri-ste e lei - son.' The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (f, tr). The piano part features several trills and arpeggiated figures. The vocal parts are written for a choir or solo voices, with lyrics in Latin. The score is divided into measures by bar lines. The overall mood is grand and majestic, typical of a 'Tutti' section in a religious work.

**Instrumentation:** Piano and Voices.

**Key Signature:** One sharp (F#).

**Time Signature:** 4/4.

**Lyrics:**

e lei - son. Chri-ste e lei - son.  
 lei - son. Chri-ste e -  
 - ri-e e lei - son. Chri-ste e lei - son.  
 lei - son. Chri-ste e lei - son.

**Performance Instructions:**

- Piano:** Forte (f) dynamics, trills (tr), arpeggiated figures.
- Vocalists:** Forte (f) dynamics, trills (tr).

**Section Markings:** Tutti.



This musical score is for a piece titled "Kyrie eleison". It is written for piano and voice. The piano part is in the key of D major (two sharps) and 3/4 time. It features a complex, flowing melody with many trills (marked "tr") and rapid sixteenth-note passages. The voice part consists of four staves, each with a vocal line and a corresponding lyric line. The lyrics are "Ky-ri-e e-lei-son, Chri-ste e-lei-son." The vocal lines are written in a simple, clear font, and the lyrics are placed directly below the notes. The piano part is written on a grand staff (treble and bass clef). The voice part is written on four separate staves, each with a vocal line and a corresponding lyric line. The lyrics are "Ky-ri-e e-lei-son, Chri-ste e-lei-son." The piano part is in the key of D major (two sharps) and 3/4 time. It features a complex, flowing melody with many trills (marked "tr") and rapid sixteenth-note passages. The voice part consists of four staves, each with a vocal line and a corresponding lyric line. The lyrics are "Ky-ri-e e-lei-son, Chri-ste e-lei-son." The vocal lines are written in a simple, clear font, and the lyrics are placed directly below the notes.

Allegro

9

Allegro

f

p

f

p

f

p

f

tr

tr

p

f

e - lei - son. Ky - ri-e e - lei - son. Ky - ri -

lei - son, e - lei - son. Ky - ri-e e - lei - son. Ky - ri -

Ky-ri-e e - lei - son, e - lei - son. Ky - ri -

Ky-ri-e e - lei - son. Ky - ri-e e - lei - son. Ky - ri -

7 #

b3 b4 b5 b6 b7 #

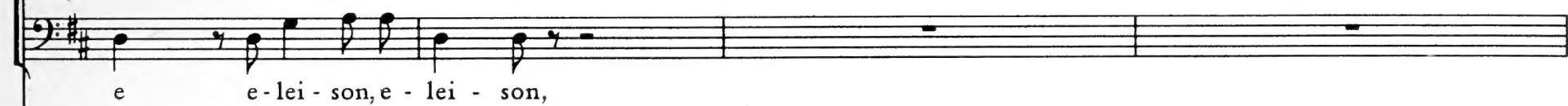
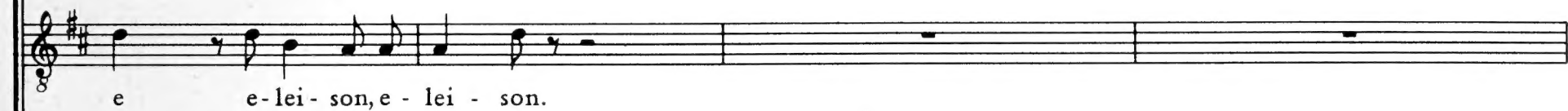
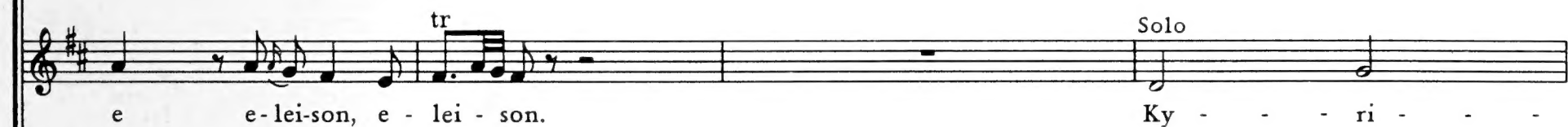
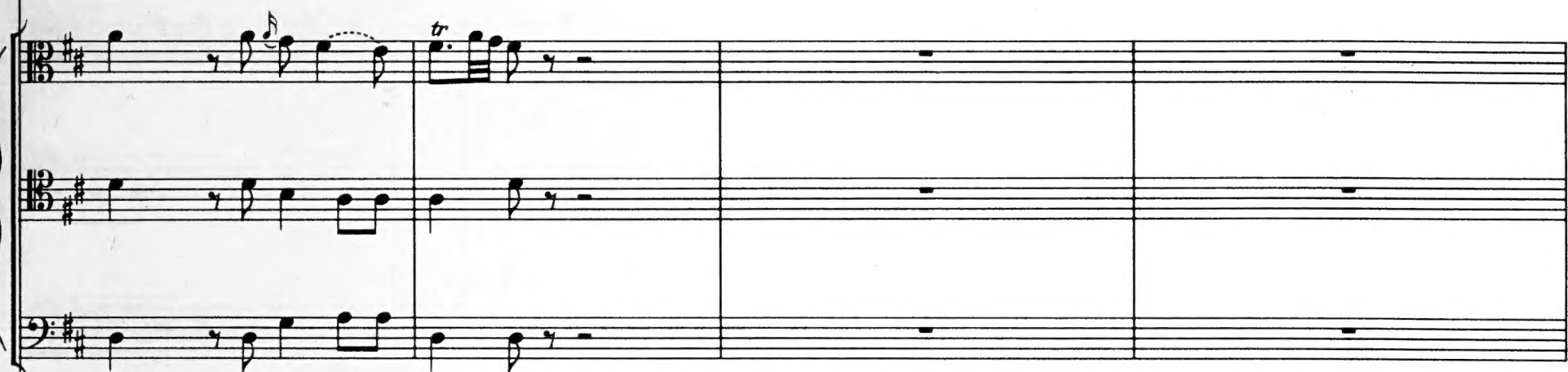
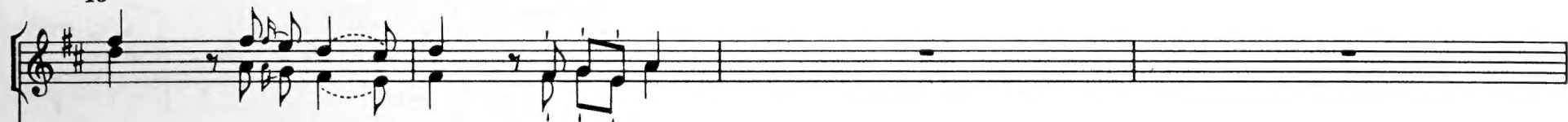
2 4 b3 - b3 -

f

7



13



17

Musical score for page 17, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two systems of staves (treble and bass clef). The vocal part consists of four staves (treble and bass clef). The lyrics are in Italian.

The piano part includes dynamic markings *f* (forte) and *tr* (trill). The vocal part includes the instruction *Tutti* (all together).

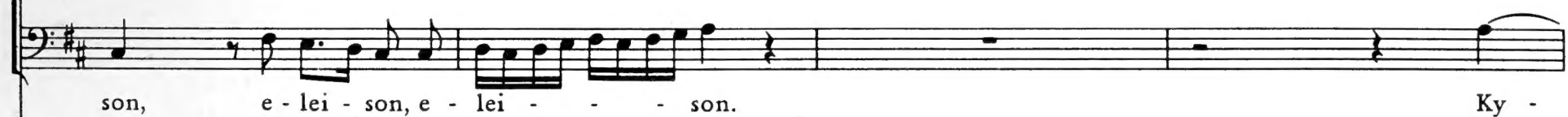
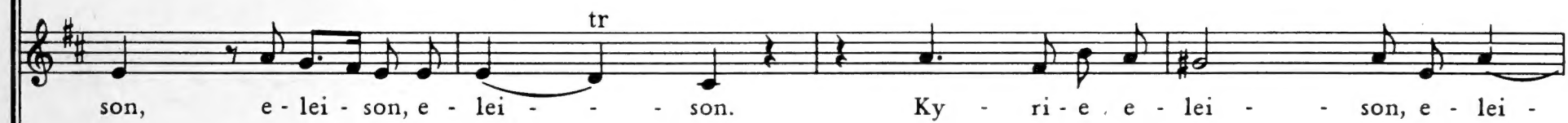
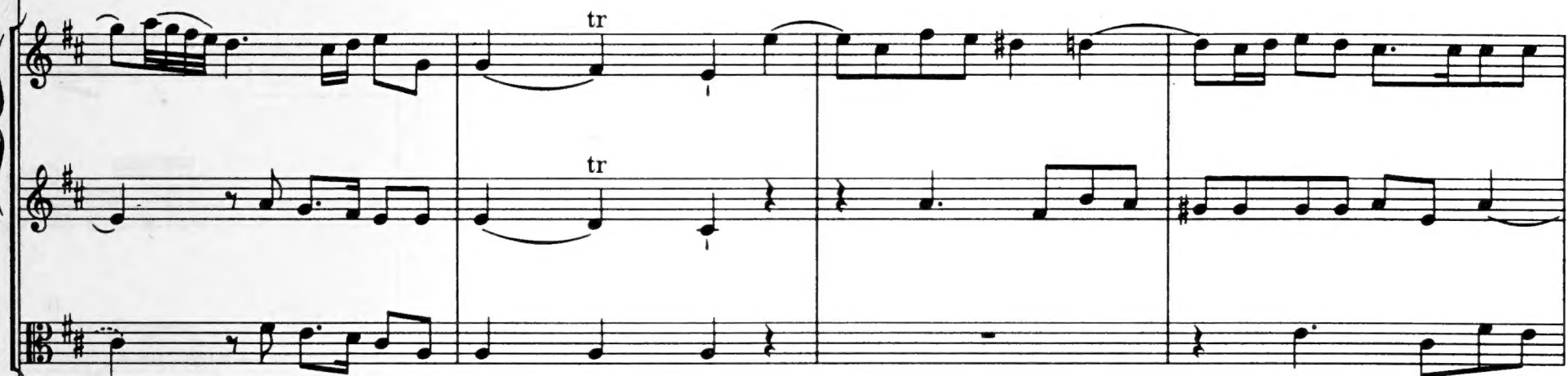
The lyrics are:

lei - - - son. Chri - ste - - lei - - son -  
 e - - - son, e - lei - - son, e - lei - -  
 Chri - ste e - lei - - son. Ky - ri - e e -  
 e - lei - - son, e - lei - -

The piano part includes figured bass notation: 6 4, 7, 6 7 6 - 6 6 5, 6 7 6 - 6.



21



25

ste e - lei - son, e -

- son. Chri - ste e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e -

lei - son. Chri - ste e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e -

- ri - e e - lei - son. Chri - ste e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e -

4+ 6 4 3 4 6  
2 2 5

6 6 6 4+ 6  
4 2

6 6 4+ 6  
4 2

6 6 4+ 6  
4 2

6 6 4+ 6  
4 2



29



[illegible]



This musical score is for the 'Kyrie eleison' movement from Liszt's 'Missa Solenne'. It is written for piano and organ, with vocal parts (Soprano, Alto, Tenor, Bass) entering in the final system. The score is in D major and 4/4 time. The piano part features a prominent triplet figure in the right hand, while the organ part provides harmonic support with chords and moving lines in both hands. The vocal parts enter with a simple, homophonic setting of the Kyrie eleison text.

**Instrumentation:** Piano, Organ, and four vocal parts (Soprano, Alto, Tenor, Bass).

**Key:** D major (indicated by two sharps: F# and C#).

**Time Signature:** 4/4.

**Tempo/Character:** The tempo is not explicitly marked, but the character is solemn and grand, typical of Liszt's 'Missa Solenne'.

**Lyrics:** Kyrie eleison. Chri-ste e-lei-son.

41

son. Chri - ste e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei -

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -

Chri - ste e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei -

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -

7 # 6 6 - 5 - #3 5 4 2 5 6 5 4 3 2 6 #

44

son.

son.

son.

son.

Solo

9 8 7 9 8 6 9 8 7 6 5 4

[#] [5] #



This musical score is for the song "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). It is written for piano and voice. The score is in the key of B major (indicated by two sharps, F# and C#) and is in 4/4 time. The piano part is written for the right and left hands, while the vocal part is written for a single voice. The score is divided into two systems. The first system contains measures 47 through 50. The second system contains measures 51 through 54. The piano part features a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as dynamic markings such as *p* (piano) and *f* (forte). The vocal part is written in a simple, melodic style, with lyrics provided for each measure. The lyrics are: "Chri - - -". The score is written on a single page, with the page number 47 in the top left corner.

50

The musical score is written for a piano and voices. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The vocal parts are written on four staves (two treble and two bass clefs). The lyrics are: "ste, Chri - ste au - di nos. Chri -". The score includes various musical notations such as notes, rests, trills (tr), and fingerings. The piano part features a complex rhythmic pattern in the right hand, while the left hand provides a steady accompaniment. The vocal parts enter with the lyrics "ste, Chri - ste au - di nos. Chri -".

ste, Chri - ste au - di nos. Chri -

ste, Chri - ste au - di nos. Chri -

ste, Chri - ste au - di nos. Chri -

ste, Chri - ste au - di nos. Chri -

6 7 6 7 [1 1 1 1 1] 7 #

53

ste, Chri-ste ex - au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -  
 ste, Chri - ste ex - au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -  
 ste, Christe ex - au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -  
 ste, Chri - ste ex - au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -

6 7 6 7  
 5 4 #  
 6 6 6 6 6 6 6 6 7  
 5 4 4 4 5 4 4 4 4  
 48 [4]



57

us, pa - ter de coe - lis De - us, de coe - lis De - us, mi-se-re-re no -

us, pa - ter de coe - lis De - us, de coe - lis De - us, mi-se-re-re

us, pa - ter de coe - lis De - us, de coe - lis De - us, mi-se-re-re

us, pa - ter de coe - lis De - us, de coe - lis De - us, mi-se-re-re

5 6 6 6 6 6 6 6 7 [5<sup>+</sup>] [4]6 6

61

bis, mi-se-re - re no - - bis, mi-se-re - re no - - bis,  
 no - bis, mi-se-re - re no - bis, mi-se-re - re no - bis,  
 no - bis, mi-se-re - re no - bis, mi-se-re - re no - bis,  
 no - bis, mi-se-re - re no - bis, mi-se-re - re no - bis,  
 no - bis, mi-se-re - re no - bis, mi-se-re - re no - bis,

# 46 6 5 46 5 7 # 7 #

64

mi - se - re - re, mi - se - re - re no - - - bis,

mi - se - re - re, mi - se - re - re, mi - se - re - re,

mi - se - re - re, mi - se - re - re, mi - se - re - re,

mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis,

4 6 6 7 3 4 7 6 6 # 7 6 6 #



67

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

mi - se - re - re no - bis. Fi - li Re - dem -

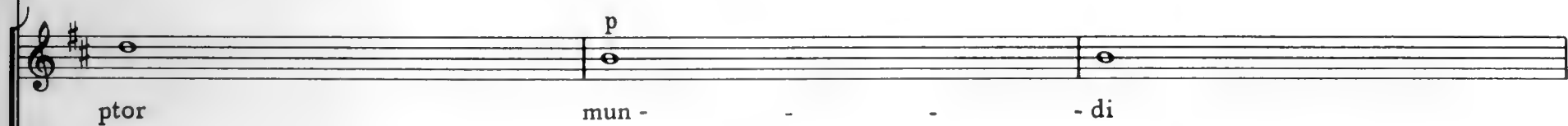
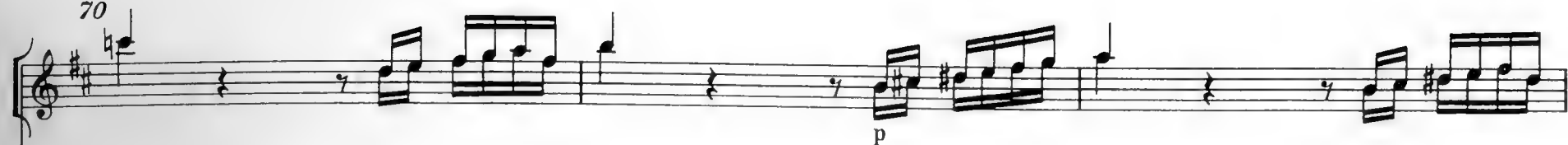
mi-se-re - re - no - bis. Fi - li Re - dem - ptor,

mi - se - re - re no - bis. Fi - li Re - dem - ptor,

mi-se-re - re - no - bis. Fi - li Re - dem - ptor,

7 6 6 - 5 4 7 6 6

70



ptor

mun -

- di

Re-dem-ptor mun - di,

fi - li Re - dem - ptor,

Re - dem-ptor mun - di,

Re-dem-ptor mun - di,

fi - li Re - dem - ptor,

Re - dem-ptor mun - di,

Re - dem-ptor mun - di,

fi - li Re - dem - ptor,

Re - dem-ptor mun - di,

47 [4] 5

6

7 # 6 5

6

#

7 # 6 5

6

#

73

Musical score for a hymn, page 22, starting at measure 73. The score includes piano accompaniment and vocal parts with Latin lyrics.

**Piano Accompaniment:**

- Right Hand:** Features a melody with eighth and sixteenth notes, often marked with a forte (*f*) dynamic and trills (*tr*).
- Left Hand:** Provides a harmonic foundation with chords and moving lines, also marked with *f* dynamics.

**Vocal Parts:**

- Four-part setting:** The lyrics are distributed among four vocal parts (Soprano, Alto, Tenor, Bass), each with its own melodic line and lyrics.
- Lyrics:** De - - - - us, fi - li Re - dem - ptor, Re - dem - ptor mundi

**Figured Bass:**

- Below the bass line, figured bass notation is provided for the left hand: 7 6 5, 7 6 5, 6, 6 4 3.



77



82

re - - - re\_ no - - bis, mi - se-re-re

*Solo* mi - se - re - - re\_ no - - bis, mi-se - re -

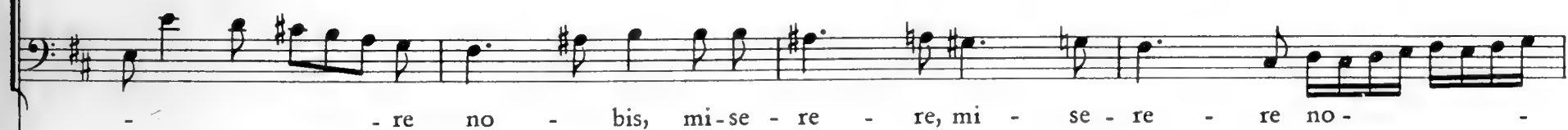
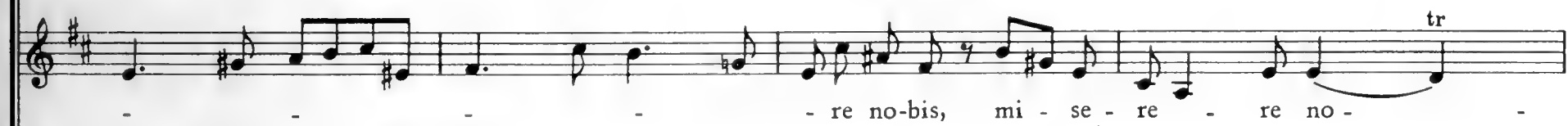
mi-se-re -

mi - se - re -

*Tutti*

6 4 7 f 4 2 6 6 6

86



bis. Spi - ri-tus San - cte De -

bis. Spi - ri-tus San - cte

bis. Spi - ri-tus San - cte De -

bis. Spi - ri-tus San - cte De -

6 5 4+ 5 4 3 6 5 7 6 7 7



[illegible]

98

This musical score page, numbered 98, contains vocal and piano parts. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four systems, each with a treble clef and a key signature of one sharp (F#). The lyrics for the vocal parts are:

- System 1: *mi - se-re - re no-bis,* *mi - se-re - re no-bis, mi -*
- System 2: *mi - se-re - re no-bis,* *mi - se-re - re no-bis,*
- System 3: *mi - se-re - re no-bis,* *mi - se-re - re no-bis,*
- System 4: *mi - se-re - re no-bis,* *mi - se-re - re no-bis,*

The piano accompaniment is written for four staves (two grand staves). The first grand staff uses a 12/8 time signature, while the second grand staff uses a 3/4 time signature. The piano part includes various musical notations such as triplets, trills (marked 'tr'), and dynamic markings.

At the bottom of the page, there are markings for 'Solo' and 'Tutti' sections, accompanied by fingerings:

- Solo:** 6, 7, 9 8 4 3 2
- Tutti:** 6, 7, 9 8 4 3 2

- se - re - re no - bis, mi - se - re - re no - - - -  
 mi-se-re - re\_, mi-se-re - re\_, mi-se-re - re\_ no - - - -  
 mi-se-re-re, mi-se-re-re, mi-se-re-re, mi - se-re -  
 mi-se-re-re, mi-se-re-re, mi-se-re-re, mi - se-re - re  
 - 6 - 6 6 7 6 7 6

Musical score for page 102, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics are: "se - re - re no - bis, mi - se - re - re no - - - -", "mi-se-re - re\_, mi-se-re - re\_, mi-se-re - re\_ no - - - -", "mi-se-re-re, mi-se-re-re, mi-se-re-re, mi - se-re -", "mi-se-re-re, mi-se-re-re, mi-se-re-re, mi - se-re - re". The piano part includes dynamic markings like *p* (piano) and *p* (piano). The bottom of the page shows a sequence of numbers: - 6 - 6 6 7 6 7 6.

Musical score for page 106, featuring piano and vocal parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two systems of three staves each. The vocal parts are represented by single staves with lyrics in Latin.

**Piano Part (First System):**  
 - Treble staff: *pp* (pianissimo), *f* (forte)  
 - Middle staff: *pp*, *f*, *tr.* (trill)  
 - Bass staff: *pp*, *f*

**Piano Part (Second System):**  
 - Treble staff: *pp*, *f*  
 - Middle staff: *pp*, *f*, *tr.*  
 - Bass staff: *pp*, *f*, *tr.*

**Vocal Parts (Lyrics):**  
 - Voice 1: *pp* - bis. *f* San - cta Tri - ni-tas, *tr.* u - nus De - us, *tr.*  
 - Voice 2: *pp* - bis. *f* San - cta Tri - - - - - ni - tas,  
 - Voice 3: *pp* re no - - - bis. *f* San - cta Tri - ni-tas, *tr.* u - nus De - us, *tr.*  
 - Voice 4: *pp* no - - - bis. *f* San - cta Tri-ni - tas, u - nus — De - us,  
 - Voice 5: *pp* no - - - bis. *f* San - cta Tri-ni - tas, u - nus — De - us,

**Fingerings (Bottom):**  
 - First system: 7 6 7 6 7  
 - Second system: 7 6 5 — 6 7 6 5 [ ] 6



san - cta Tri-ni-tas, u - nus De-us, san - cta Tri - ni - tas, u - nus De -

san - cta Tri-ni-tas, u - nus De-us, san-cta Tri - ni - tas, u - nus De -

san - cta Tri-ni-tas, u - nus De-us, san-cta Tri - - - ni-tas, u -

san - cta Tri-ni-tas, u - nus De-us, san-cta Tri - ni - tas, u - nus De -

4 2 6 6 6 5 6 7 6 6 6 5 6 7 6 6

us, san - cta Tri - ni-tas, u-nus De - us, mi-se - re -

us, san-cta Tri - ni - tas, u - nus De - us, mi-se - re -

- nus De - us, u-nus De - us, mi-se-re -

us, san-cta Tri - ni - tas, u - nus De - us, mi-se-re -

6 5 6 7 6 6 5 6 6 4 6 6 7 6 7 6 6 5 6 7 6 6

Musical score for page 118, featuring piano and vocal parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of a grand staff (treble and bass clefs) with a forte (*f*) dynamic. The vocal part consists of four staves (two soprano and two alto/tenor) with lyrics in Latin. The lyrics are:

- re, mi - se - re - re, mi-se-re - re no-bis, mi - se - re - re  
 - re, mi - se - re - re, mi-se-re - re no-bis, mi - se - re - re  
 - re, mi-se-re - re, mi-se-re - re no-bis, mi-se-re - re no -  
 - re, mi-se-re - re, mi-se-re - re, mi-se-re - re no -

The piano part includes various musical notations such as notes, rests, and dynamic markings. The vocal part includes lyrics and musical notation for the voices.

Fingerings for the piano part are indicated at the bottom of the page:

6 5      6 7 6      6 6 5      7      4+ 6      7      6 5      4 2      6

122

no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

- bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

- bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

6 7 5 7      6 — 6 5 — 7 —      6 — 6 5 7



## SANCTA MARIA

2. Andante

The musical score is for a piece titled "SANCTA MARIA", page 35. The tempo is marked "2. Andante". The key signature is one sharp (F#) and the time signature is 3/4. The score is written for piano and solo.

The piano part consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has three staves (treble, middle, and bass clef). The third system has four staves (treble, middle, and two bass clefs). The piano part includes a complex texture with trills and dynamic markings.

The solo part is marked "Solo" and is written in the bass clef. It includes a sequence of notes with fingerings:  $f$ , 6, 7,  $\frac{7}{4}$ , 5, 6,  $\frac{6}{4}$ , 7, 6, 5, and a final bar line.

8

San - cta Ma-

6 5 — 6 6 ♭7 6 7 6 — 5 3 3 3

♭3 ♭5 4 — 3

14

Musical score for measures 14-19, measures 1-6 of a system. The system consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 14-19 are empty staves. Measures 1-6 of the system contain whole rests on all staves.

Musical score for measures 20-25, measures 7-12 of a system. The system consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 20-25 contain musical notation with various note values, rests, and a trill (tr) in measure 25. Measures 7-12 of the system contain musical notation with various note values and rests.

Musical score for measures 26-31, measures 13-18 of a system. The system consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 26-31 contain musical notation with various note values and rests. Measures 13-18 of the system contain the lyrics: "ri - a, o - ra — pro no - bis, o - ra pro no - bis. San - cta De - i".

Musical score for measures 32-37, measures 19-24 of a system. The system consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 32-37 are empty staves. Measures 19-24 of the system contain whole rests on all staves.

Musical score for measures 38-43, measures 25-30 of a system. The system consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 38-43 contain musical notation with various note values and rests. Measures 25-30 of the system contain the lyrics: "ri - a, o - ra — pro no - bis, o - ra pro no - bis. San - cta De - i".

20

ge-ni-trix, san-cta Vir-go vir-gi-num, o-ra pro no-bis.

7 8 7 4 7 8 7 9 8 4 3 [ ] 7 6 6 7 6 5 3 6




26

Ma-ter ——— Christi ———, ma-ter di - vi - nae, di - vi - nae gra-ti-ae, o - ra pro

6 5 — 6 5 — 6 — 45 [ 7 8 — ] 6 7 6 [ #7 ] 6 6 5 [ 5 — ] 6 4 3 5

34



no - bis. Ma - ter pu - ris - si - ma, ma - ter ca - stis - si - ma, ma - ter in - vi - o -

[#] 3 3 3 7 # 7 # 6 5 4 #3

40

Empty musical staves for measures 40-45. The system includes two treble clefs and three bass clefs, all with a key signature of one sharp (F#).

Musical notation for measures 46-50. The system includes two treble clefs and one bass clef. Dynamics include *f* (forte) and *p* (piano). Measure 48 features a key signature change to two sharps (F# and C#).

Vocal line for measures 46-50. The lyrics are: la - ta, ma - ter in-te-me-

Empty musical staves for measures 51-55. The system includes two treble clefs and one bass clef, all with a key signature of one sharp (F#).

Bass line for measures 51-55. The system includes one bass clef. Dynamics include *f* (forte) and *p* (piano). Measure 53 features a key signature change to two sharps (F# and C#). Fingerings are indicated by numbers 2, 6, 5, 6, 7, 6, 7, 8, 7, 6, 5, and #3.

46

46

ra - ta, o - ra pro no - bis, o - ra \_\_\_\_\_ pro no - - - -

*f* *p* *f* *p* *f* *p* *crescendo*

7 3 3 #3 6 6 4 2 6 6 4 7 #



53

[illegible]

ra, o - ra, o - ra, o - ra pro no - bis.

ra, o - ra, o - ra, o - ra pro no - bis.

ra, o - ra, o - ra, o - ra pro no - bis.

ra, o - ra, o - ra, o - ra pro no - bis.

Solo

6 5 2 6 4 7 6 6 4 6 6 6 5 5 6

74

tr

p

p

p

Solo

Vir - go pru-den-tis - si-ma,

6 6 6 6 6 6 6 6 7# 7#



79

p

o - ra pro no - bis.

Vir - go ve-ne - ran - da,

o - ra pro no - bis.

7

6

6

5

7

#

[7]

6

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9

#

8

7

6

5

85

85

*f*

*a 2*

*cresc.* *f*

*cresc.* *f*

*f*

*Tutti*

Vir - go prae - di - can - da, o - ra pro no - bis. Vir - go—,

*Tutti*

Vir - go—,

*Tutti*

*f*

$\frac{7}{4}$   $\frac{3}{3}$  7 6  $\frac{6}{5}$   $\frac{4}{7}$

The image displays a page from a musical score for 'Ave Maria' by Franz Schubert. The score is written for voice and piano. The top system shows the vocal melody in G major, with lyrics in Latin: 'vir - go po-tens, po-tens, vir - go cle - mens, vir-go'. The piano accompaniment features a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The score includes dynamic markings such as 'p' (piano) and 'Solo'. The bottom system shows the vocal melody in G major, with lyrics in Italian: 'Vir - go, vir - go po-tens, po-tens, vir-go'. The piano accompaniment continues with the same arpeggiated pattern. The score is written in G major and 3/4 time.

Musical score for page 97, featuring vocal and piano parts. The score is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a grand staff (treble and bass clefs) and a figured bass line. The vocal parts are in treble clef. The lyrics are in Latin.

**Lyrics:**  
 cle - mens, vir-go fi - de - lis, o - ra, o - ra,  
 cle - mens, vir - go fi - de - lis, vir-go fi - de - lis, o - ra, o - ra pro no - bis,  
 cle - mens, vir-go fi - de - lis, o - ra, o - ra pro no - bis,  
 cle - mens, vir-go fi - de - lis, o - ra, o - ra pro no - bis,

**Figured Bass:**  
 [4]7 46 5 6 - 6 6 5 = # [4]3 4+ 6 6 - 6 6 5 =

**Performance Instructions:**  
*f* (forte)  
 Tutti  
*f* (forte)

o - ra pro no-bis—, pro no - bis.

o - ra pro no-bis—, pro no - bis.

Solo  
o - ra pro no-bis, pro no - bis. Spe - cu-lum ju - sti-ti - ae, se - des sa-pi -

o - ra pro no-bis—, pro no - bis.

Solo  
tr  
p 6 6 7 6 6 7 #

tr 6 6 5



This musical score is for page 113 of a composition. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/2. The score is divided into two systems. The first system contains five measures of music. The vocal line begins with a trill (tr) on the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system contains five measures of music, with the vocal line continuing the melody and the piano accompaniment providing support. The lyrics are in Latin: "en - ti-ae, cau - - sa no - strae, no - strae lae - ti - ti - ae,". The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The piano part includes a 4/2 time signature and a 6/8 time signature, indicating a change in the tempo or meter.

en - ti-ae, cau - - sa no - strae, no - strae lae - ti - ti - ae,

4  
2

6

b7

118

53

[#] tr

tr

tr

tr

Solo

Vas spi-ri-tu - a - le,

o - ra, o - ra, o - ra pro no - bis.

tr

6 6 6 6 6 5 6 5 6

vas\_\_ ho - no-ra-bi-le, vas\_\_\_\_\_ in - si - gne de - vo - ti - o - nis,

7  
7  
5  
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7  
#7  
5  
4  
2  
3  
#

130

The musical score is written for piano and voice. It begins with a piano introduction in the key of D major, marked with a tempo of 130. The piano part consists of two staves. The right hand plays a complex rhythmic pattern, while the left hand plays a steady eighth-note accompaniment. The vocal part enters with a melodic line and lyrics. The lyrics are: "o - ra pro no - bis, o - - ra pro no - bis, o - ra pro". The score includes various musical notations such as dynamics (p, f), articulation (tr), and fingerings (6, 7, 5, 3, 3, 3, 6, 6, 5, 6).

o - ra pro no - bis, o - - ra pro no - bis, o - ra pro

6 6 5 6 7 5 3 3 3 6 6 5 6

This musical score page contains measures 137 through 142. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#). The piano part includes a grand staff with treble and bass clefs. The vocal line has lyrics in Italian. Measures 137-142 show a vocal melody with trills and a piano accompaniment with various rhythmic patterns and chords. The bottom of the page includes a figured bass line for the piano.

no - bis \_\_\_\_.

Tur - ris e -

Solo

Ro - sa my - sti-ca, o - ra pro no - bis. Tur-ris Da - vi-di-ca,

6 5 = 6 45 [7 8 #5] 6 5 3 3 3 7



144

The musical score is written for piano and voice. It begins with a piano (p) dynamic marking. The piano part features a series of chords and melodic lines, including trills (tr) and a final cadence. The vocal part includes the lyrics: "bur-ne-a, o - ra pro no - bis." The score is written in a key with one sharp (F#) and a 4/4 time signature. The piano part includes a final cadence with a 7, 6, 6, 4+, 2, 6, 6, 5 sequence.

144

p

tr

tr

tr

tr

bur-ne-a, o - ra pro no -

o - ra pro no - bis.

7 6 6 4+ 2 6 6 5

Musical score for "Gloria in excelsis Deo" by Franz Schubert, Op. 107, No. 1. The score is for a full orchestra and a vocal soloist. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first five measures, and the second system contains the next five measures. The vocal soloist enters in the third measure of the first system. The orchestra provides a rhythmic accompaniment. The score includes dynamic markings (f, p) and articulation (tr). The lyrics "bis, o - ra, o - ra pro no - bis, o - ra" are written under the vocal line in the second system.

155

*f* *p* *cresc.* *f*

*f* *p* *cresc.* *f*

*f* *p* *crescendo* *f*

*f* *p* *crescendo* *f*

*p* *f* *p* *f* *crescendo* *f*

*f* *p* *f* *p* *crescendo* *f*

pro no - bis, o - ra pro no - bis.

*f* *p* *f* *p* *crescendo* *f*

6 4 4 2 6 6 4 7 6 7

161

Musical score for page 161, featuring piano and vocal parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two systems of staves. The first system has a treble and bass staff, with dynamics *p*, *f*, *tr*, and *p*. The second system has three staves (treble, middle, and bass), with dynamics *p*, *f*, and *p*. The vocal part consists of two systems of staves. The first system has a treble and bass staff, with lyrics: "Do - mus au - re-a, foe - de - ris ar - ca, ja - nu - a coe - li, stel - la ma - tu -". The second system has a treble and bass staff, with lyrics: "Foe - de - ris ar - ca, ja - nu - a coe - li, stel - la ma - tu -". The vocal parts are marked "Solo". The piano part includes various musical notations such as rests, notes, and trills.

Musical score for page 161, featuring piano and vocal parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two systems of staves. The first system has a treble and bass staff, with dynamics *p*, *f*, *tr*, and *p*. The second system has three staves (treble, middle, and bass), with dynamics *p*, *f*, and *p*. The vocal part consists of two systems of staves. The first system has a treble and bass staff, with lyrics: "Do - mus au - re-a, foe - de - ris ar - ca, ja - nu - a coe - li, stel - la ma - tu -". The second system has a treble and bass staff, with lyrics: "Foe - de - ris ar - ca, ja - nu - a coe - li, stel - la ma - tu -". The vocal parts are marked "Solo". The piano part includes various musical notations such as rests, notes, and trills.

168

[illegible]



174

Musical score for page 62, starting at measure 174. The score features a piano introduction and four vocal staves with lyrics. The piano part includes complex trills and dynamic markings. The vocal parts enter with the lyrics "ra, o - ra, o - ra, o - ra pro no - bis." The score concludes with a "Solo" section for the piano.

**Piano Introduction:** Measures 174-178. The piano part features a complex trill in the right hand and a sustained note in the left hand. Dynamics include *f* (forte) and *p* (piano).

**Vocal Entry:** Measures 179-183. The vocal parts enter with the lyrics "ra, o - ra, o - ra, o - ra pro no - bis." The piano part continues with trills and dynamic markings.

**Chord Progression:** The score concludes with a series of chords:  $\text{G}$ ,  $\text{F}$ ,  $\text{B}^7$ ,  $\text{A}^7$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{F}$ ,  $\text{G}$ .

180

Musical score for a piano piece, measures 180-184. The score includes a grand staff with treble and bass clefs, and a piano section with three staves. The key signature is one sharp (F#). The piano section features complex arpeggiated patterns and trills. The bottom staff includes fingering numbers: 6/5, 6/5, 6, 6, 5, 4/2, 6, 5, 4/2, 6, -, 6, 6, 6, 6, 7, -.

5. Maglio

*f*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*Tutti f*

*p*

*f*

Sa - lus, sa - lus, sa - lus in - fir - mo - rum,

*Tutti f*

*p*

*f*

Sa - lus, sa - lus, sa - lus in - fir - mo - rum,

*Tutti f*

*p*

*f*

Sa - lus, sa - lus, sa - lus in - fir - mo - rum,

*Tutti f*

*p*

*f*

Sa - lus, sa - lus, sa - lus in - fir - mo - rum,

*Tutti f*

*p*

*f*

Sa - lus, sa - lus, sa - lus in - fir - mo - rum,

6 5 6 5 6 5 6 5 6 5

The musical score for 'The Rose Tree' is presented in three systems, each with a different instrument part. The first system features a Treble Clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is marked with a piano (p) dynamic. The second system continues the melody, marked with a forte (f) dynamic. The third system features a Bass Clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is marked with a piano (p) dynamic. The fourth system continues the melody, marked with a forte (f) dynamic. The score is written in a single system with three staves, each containing a different instrument part. The first staff is for the Treble Clef, the second for the Treble Clef, and the third for the Bass Clef. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked p (piano) and f (forte).

Solo

o - ra, o - ra, o - ra, o - ra pro no - bis.

Solo

o - ra, o - ra, o - ra, o - ra pro no - bis.

Solo

o - ra, o - ra, o - ra pro no - bis. Re-

Tutti

Solo

o - ra, o - ra, o - ra pro no - bis. Re-fu - gi - um

Tutti

f

45 6 6 7 6 6 7 6 6 7 45 6 7 6 7

8

Tutti

Re - fu - gi - um pec - ca - to - rum, re -

Tutti

Re - fu - gi - um pec - ca - to - rum, re - fu - gi - um

fu - gi - um pec - ca - to - rum, re - fu - gi - um pec - ca -

pec - ca - to - rum, re - fu - gi - um pec - ca - to -

4 2 6 5 6 4 3 7 6 4 2 6 5 6 4 3



11

67

*p*

*p*

*p*

*p*

*p*

*Solo*

fu - gi - um pec - ca - to - rum, o - ra, o - ra,

*Solo*

pec - ca - to - rum, pec - ca - to - rum, o - ra, o - ra,

*Solo*

to - rum, pec - ca - to - rum, o - ra, o - ra,

*Solo*

- rum, pec - ca - to - rum, o - ra, o - ra,

*Solo*

*p*

7 #  $\frac{6}{5} \frac{4}{3}$   $\frac{6}{4}$  = 6 5 = # 6 5 7 # 6 5 7 #

o - ra, o - ra pro no - bis, o - ra pro no -

o - ra, o - ra pro no - bis, o - ra pro

o - ra pro no - bis, o - ra pro no -

o - ra pro no - bis, o - ra pro

o - ra pro no - bis, o - ra pro

6 5 = 6 4 = [45] 6 6 4 3 7 3

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1

21

Musical score for page 70, measure 21. The score includes staves for vocal parts and piano accompaniment. The piano part features complex textures with *sf* and *p* dynamics. The vocal parts include lyrics in Latin: "bis. Con - so - la - trix af - fli - cto - rum," and "bis. Con - so -". The bottom staff shows figured bass notation.

Dynamics: *sf*, *p*, *Solo*.

Lyrics: bis. Con - so - la - trix af - fli - cto - rum, bis. Con - so -

Figured Bass:  $\flat 3$ ,  $\flat 6$ ,  $\flat 7$ ,  $\flat 4^9$ ,  $8_3$

This musical score is for the 'Ave Maria' by Franz Schubert, arranged for piano and voice. The score is written in G major (one sharp) and 3/4 time. It consists of a piano introduction, a vocal entry, and a piano conclusion.

The piano introduction (measures 1-8) is in the right hand, featuring a flowing melody of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment of quarter notes.

The vocal entry (measures 9-16) begins with the lyrics: "au - xi - li - um Chri - sti - a - no - rum, la - trix af - fli - cto - rum, au - xi -". The vocal line is written in a single staff, and the piano accompaniment continues in the right hand, while the left hand provides a simple harmonic accompaniment of quarter notes.

The piano conclusion (measures 17-24) is in the right hand, featuring a flowing melody of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment of quarter notes.

The score is written in G major (one sharp) and 3/4 time. The piano introduction and conclusion are in the right hand, while the vocal entry and the piano accompaniment are in the left hand.



o - - - ra - - - pro no - bis,

li - um Chri - sti - a - no - rum, o - - - ra - - - pro no - bis,

47 6 6 7 6 5

27

Two staves (treble and bass clef) showing piano accompaniment. Measure 27 has a piano (p) dynamic marking. The melody consists of eighth notes and quarter notes, with some notes beamed together. Measure 28 continues the pattern.

Empty musical staves for measures 29-30, including treble, bass, and grand staves.

Musical notation for measures 31-32. The piano accompaniment continues with a more complex rhythmic pattern in measure 31, featuring sixteenth notes. Measure 32 has a fermata over the final note. The vocal staves are empty.

Solo

o - ra, o - ra, o - ra, o - ra \_\_\_\_\_ pro

Solo

o - ra, o - ra, o - ra, o - ra \_\_\_\_\_ pro

o - ra, o - ra, o - ra pro no - bis,

o - ra, o - ra, o - ra pro no - bis,

6 6 5 6 7 6 6 5 6 7 6 5

29

no - bis, o - ra pro no -

no - bis, o - ra pro

o - ra pro no -

o - ra pro

Tutti  
f

6 4 6  
4 4 3

6 4  
b3

b7  
b3

32

32

no - bis.

no - bis.

no - bis.

no - bis.

Solo

6 5 4 7 6 7

## REGINA ANGELORUM

## 4. Allegro con spirito

The musical score is for the piece "Regina Angelorum", movement 4, "Allegro con spirito". It is written in 3/4 time and the key of D major (two sharps). The score is arranged for piano, violin, and cello.

The score begins with a piano introduction in 3/4 time, marked with a forte (*f*) dynamic. The piano part features a series of chords and a melodic line. The violin and cello parts enter with a similar melodic line, also marked with a forte (*f*) dynamic. The piano part includes trills (*tr*) and a section marked with a piano (*p*) dynamic.

The score continues with a section marked "Solo" in the cello part, starting with a forte (*f*) dynamic. This section includes a series of chords and a melodic line, with a piano (*p*) dynamic marking. The piano part also includes a section marked with a piano (*p*) dynamic.

The score concludes with a final section marked with a piano (*p*) dynamic, featuring a series of chords and a melodic line. The piano part includes a section marked with a piano (*p*) dynamic.



7

The musical score is written on ten staves. The first two staves are treble clef, the next three are grand staff (treble and bass clef), and the last five are bass clef. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, and fingerings. The first staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The second staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The third staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The fourth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The fifth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The sixth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The seventh staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The eighth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The ninth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The tenth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The score includes various musical notations such as notes, rests, and fingerings. The first staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The second staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The third staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The fourth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The fifth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The sixth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The seventh staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The eighth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The ninth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5). The tenth staff has a measure with a whole note chord (F#4, C#5) and a measure with a whole note chord (F#4, C#5).

6 6 7 f 6 7 4 6 4 6 6 7 4 2

12

*p*

*p*

*simile*

*simile*

*tasto solo*

6 *p*

\*) T. 19, Sopran: im Autograph cis“; vgl. jedoch T. 105. – Bar 19, Soprano: c-sharp“ in the autograph. See, however, bar 105.

26

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*f*

An - ge - lo - rum,

*f*

An - ge - lo - rum,

*f* Solo

An - ge - lo - rum, re - gi - na Pa - tri - ar - cha - - - - -

*f*

An - ge - lo - rum,

*f* Solo

6 6 7 [1 1 1 1 1] *p* 6 7 3 3 3 3 3 3 3 3 3

4 2

[illegible]



40

gi - na Pro - phe - ta - rum, re - gi - na Pro - phe - ta -

7 # 9 - 8 7 6 - 4 - 3 3 3 #3 6 6 5 #

[illegible]

51

This musical score page, numbered 84, contains measure 51. It features a piano accompaniment and a vocal line. The piano part is written for three staves: two treble staves and one bass staff. The vocal line is written on a single treble staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex melody in the treble. The vocal line is a single melodic line with some trills and grace notes. The page is divided into two systems, each containing three staves. The first system includes the piano accompaniment and the vocal line. The second system includes the piano accompaniment and the vocal line. The piano accompaniment is written for three staves: two treble staves and one bass staff. The vocal line is written on a single treble staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex melody in the treble. The vocal line is a single melodic line with some trills and grace notes.

51

tr.

tr.

6 6 7 4+ 6

45 2

[illegible]

62

fp fp fp

fp fp fp

fp fp fp

fp fp fp

fp fp fp

fp fp fp

o - ra, o - ra, o-ra pro no - - - - -

o - ra, o - ra, o - ra, o - - - - ra pro

o - ra, o - ra, o-ra pro no - - - - -

o - ra, o - ra, o - ra, o-ra pro no - - - - -

fp fp fp

fp fp fp

#3 [#5] #3 [b]6 6 6/4 b7



[illegible]

75

o - ra pro no - bis, pro no - bis.

o - ra pro no - bis, pro no - bis.

o - ra pro no - bis, pro no - bis.

o - ra pro no - bis, pro no - bis.

*f* Tutti Solo

6 7 6 7 6 5 4 # 4 2

81

This section of the musical score, starting at measure 81, features a 'Tutti' marking and the beginning of a 'Re-' section. The score includes staves for vocal parts and piano accompaniment. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are written in treble clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The 'Tutti' section begins with a full orchestral entry, and the 'Re-' section follows with a vocal entry. The score includes various musical notations such as notes, rests, and dynamic markings.

86

gi - na A - po - sto - lo - rum, A - po - sto - lo - - rum, re - gi - na A -

*Tutti*  
Re - gi - na A - po - sto - lo - - rum,

*Tutti*  
Re - gi - na A - po - sto - lo - - rum,

*Tutti*  
Re - gi - na A - po - sto - lo - - rum,

*Tutti*

b3 b b9#3 8 7 b5 6 6 4 7 #

93

po - sto - lo - rum, A - po - sto - lo - - rum, o - - ra pro no -  
 re - gi - na A - po - sto - lo - - rum, o - ra pro no - bis,  
 re - gi - na A - po - sto - lo - - rum, o - - ra pro no - bis, o -  
 re - gi - na A - po - sto - lo - - rum, o - ra pro no - bis, o - ra pro

Solo  
 Solo  
 Solo  
 Solo  
 pSolo

43 49 8 7 45 6 6 7 [#5] [4]7 47 47  
 #3 [5] 4 # #3 #



101

bis, o - - - ra pro no - bis —, o - ra pro no-bis. Re - gi - na, re-  
 o - ra pro no - bis, o - ra —, o - ra pro no-bis. Re - gi - na, re-  
 - - ra pro no - bis. Re - gi - na, re-  
 no - bis, o - ra pro no - bis. Re - gi - na, re-  
 Tutti  
 [F#] 6 7 6 5 4 3 f 6 5

107

gi - na, re - gi - na Mar - tyrum, re - gi - na, re - gi - na, re - gi - na

gi - na, re - gi - na Mar - tyrum, re - gi - na, re - gi - na, re - gi - na

gi - na, re - gi - na Mar - tyrum, re - gi - na, re - gi - na, re - gi - na

gi - na, re - gi - na Mar - tyrum, re - gi - na, re - gi - na, re - gi - na

6 5      6      6 4 7      p      6 5      6 5      6 6 7

113

113

Mar - ty - rum.

Mar - ty - rum.

Solo

Mar - ty - rum, re - gi - na Con - fes - so - - - - -

Mar - ty - rum.

Solo

[1 1 1 1 1] p 6 4 7 2 3 3 3 3 3 3 3 3 3

119

The musical score is for a piano and voice piece, page 95, measure 119. The key signature is D major (two sharps). The piano accompaniment consists of two staves (treble and bass clef) and a grand staff (treble, middle, and bass clef). The vocal line is on a single staff. The score includes dynamic markings (*f*, *p*), articulation (*tr*), and fingerings (*[1]*, *[1 1 1 1 1]*). The lyrics are: - rum, re - gi - na, re - gi - na.

Measure 119: The piano accompaniment features a strong rhythmic pattern in the right hand, marked *f*. The left hand provides a steady bass line. The vocal line enters with a melodic phrase, marked *f*, and includes a trill (*tr*) and a grace note (*[1]*). The lyrics are: - rum, re - gi - na, re - gi - na.

125

Vir-ginum, re - gi - na San-cto - rum\_ o-mnium, o - ra pro no - bis, o - ra, o -

9 8 4 4 3 [ ] 4 7 9 8 4 4 3 [#5] 6 5 4 2 6 6 5



132

This musical score page contains measures 132 through 137. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, while the vocal line is in a single staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measures 132-134 are marked with a large 'X' across the piano staves, indicating they are not to be played. Measures 135-137 contain the actual musical notation. The vocal line begins in measure 135 with the lyrics 'ra, o -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some sixteenth-note runs. The score ends with a double bar line in measure 137.

ra, o -

6 6 6 5

138

This musical score page contains measures 138 through 143. It is written for piano (p) and violin (v). The key signature is one sharp (F#), and the time signature is 4/4. Measures 138-141 are marked with a piano (p) dynamic. Measures 142-143 are marked with a violin (v) dynamic. The piano part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143. The violin part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143. The piano part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143. The violin part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143. The piano part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143. The violin part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143.

Measures 138-141: Piano part (p) features a melodic line with eighth and sixteenth notes, while the violin part (v) is silent. Measures 142-143: The violin part (v) features a melodic line with eighth and sixteenth notes, while the piano part (p) is silent. The piano part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143. The violin part includes a trill (tr.) in measure 142 and a trill (tr.) in measure 143.

Measure numbers: 138, 139, 140, 141, 142, 143.

Dynamic markings: p (piano), v (violin).

Trill markings: tr. (trill).

Chord markings: 47, 7 #, 6, 45, 3 3 3 3 3.

144

Musical score for page 99, measures 144-150. The score includes staves for strings, woodwinds, brass, and voices. It features dynamic markings like *f* and *Tutti*, and vocal lyrics in Italian.

Measures 144-145: String section (Violins I, Violins II, Violas, Cellos, Double Basses) with dynamic *f*.

Measures 146-150: Woodwind section (Flutes, Oboes, Clarinets, Bassoons) with dynamic *f*.

Measures 146-150: Brass section (Trumpets, Trombones, Tuba/Euphonium) with dynamic *f*.

Measures 146-150: Vocal section (Soprano, Alto, Tenor, Bass) with lyrics:

o - ra, o - ra, o - ra,  
 o - ra, o - ra, o - ra, o - ra, o - ra,  
 - - ra pro no - - bis, o - ra, o - ra, o - ra,  
 o - ra, o - ra,

Measures 151-152: Bass line with dynamic *f* and *Tutti*.

150

fp fp fp

fp fp fp

fp fp fp

fp fp fp

fp fp fp

fp fp fp

o - ra, o - ra, o - ra, o-ra pro no - - - - -

o - ra, o - ra, o-ra pro no - - - - -

o - ra, o - ra, o - ra, o - - - - ra pro

o - ra, o - ra, o-ra pro no - - - - -

fp fp fp

fp fp fp

6 6 6 4 7

156

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*simile*

*simile*

- bis, pro no - bis,

- bis, pro no - bis,

no - bis, pro no - bis, o - ra pro no - bis,

- bis, pro no - bis,

*f*

*p*

*Solo*

*p*  
tasto solo

4+  
2

6

6

6  
4

5  
3



[illegible]

170

no - bis, o - ra pro no - bis, pro no - bis, pro no - bis.

no - bis, o - ra pro no - bis, pro no - bis, pro no - bis.

no - bis, o - ra pro no - bis, pro no - bis, pro no - bis.

no - bis, o - ra pro no - bis, pro no - bis, pro no - bis.

Solo *p* *tasto solo* *f* Tutti

6 7 6 7 4 6 6 7 4 6 5 4 3

AGNUS DEI

## 5. Adagio

5. Adagio

con sordino  
p  
con sordino  
p  
Solo  
A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,  
Solo  
coll' Organo  
p  
f  
47  
6 6  
3

6

*p*

*a 2*

*p*

*p*

*p*

*p*

*a - gnus De - i, qui tol - lis pec - ca - ta mun - di, pec -*

*p*

6

6

$\flat 7$   
[ $\flat 6$ ]

$\flat 3$

$\flat 6$   
[ $\flat 3$ ]

$\flat 7$   
[ $\sharp 3$ ]

$\flat 6$   
4

[5]  
#

9

p

Ca

#6 4 2 4+ 7 [5] # 6 4 7 2 #

[illegible]



15

[#]

[#]tr

p

[#]tr

p

p

Solo

bis Do-mi - ne. A - gnus De - i, qui tol-lis pec - ca -

[#]

bis Do-mi - ne.

8

bis Do-mi - ne.

bis Do-mi - ne.

Solo

p

6 4 7 5 8 7 4+ 6 6 6 6 7

[#] 6 6 4 - # 4+ 3 6 7 6 7 - 6 -

19

*p*

[A]

ta mun - di, a - gnus

senza Organo Solo

4 47 5 #5 6 46 [A] B

23

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, ex - au - di nos

Fingering: 6 4, 5 3, 6 5, 4 7, f 5, p 4 7 5 [6]

27

*f*

*f*

*f* *p*

*f* *p*

*f* *p*

Do - mi-ne, ex - au - di nos Do - mi-ne, ex - au -

*f* *p*

4 #  $\flat 7$   $\flat 3$   $\flat 6$   $\flat 3$   $\flat 7$   $\flat 5$  7

30

di nos Do - mi - ne, ex - au - di nos Do - mi -

\*) T. 33, Sopran, Vorschlag zur Auszierung der Fermate:  
 Bar 33, Soprano: Suggestion for execution of the fermata:

nos Do - mi - ne.

34

senza sordino

Tutti

ne. A - gnus De-i, qui tol-lis pec-ca - ta, pec - ca - ta mun-di, pec - ca -

Tutti

A - gnus De-i, qui tol-lis pec-ca - ta, pec - ca - ta mun-di, pec - ca -

Tutti

A - gnus De-i, qui tol-lis pec-ca - ta, pec - ca - ta mun-di, pec - ca -

Tutti

A - gnus De - i, qui tol - lis pec-ca - ta, pec - ca - ta mun-di, pec - ca -

Tutti



38

7 6 7 [5]

44 2 3

[illegible]

[illegible]





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Klavierauszug / Vocal Score  
BA 4885a / Carus 40.046/03

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BA 4894a / Carus 40.059/03

Gemeinschaftsproduktion / Published jointly by

Carus-Verlag Stuttgart



Bärenreiter-Verlag

Kassel · Basel · London · New York